

DRESS PARADE AT PREMIERE OF "JOSEPH"

In Marvellous Display Attending the Opening of Strauss's Ballet, Where Queen Mary and Russian Duchesses Vie with Parisian Fashionables, the Palm for Real Distinction in Dress Is Awarded to Royalty's Magnificent Jewels and Simple Costumes



TAFFETA HAT TOPPED WITH WINGS.

By BESSIE ASCOUGH.

PARIS is at the moment under the spell of the Russian ballet. A little later these fascinating dancers will be over in London, and Englishmen will then be in a position to decide whether the boyish charm of Leonide Massine—who has created the rôle of Joseph in the great Strauss ballet—is sufficiently potent to make one forget Nijinsky.

Personally I am of opinion that the Russian ballet has lost its special and most particular star; and with this opinion artistic Paris is in accord. Even on the first night, when Richard Strauss conducted and when the superb scenery of "La Légende de Joseph" was seen for the first time, there was something lacking in the applause. Never once did we hear that vibrating note of enthusiasm which never failed to greet Nijinsky in "The Spectre of the Rose" or "Les Sylphides."

Nevertheless, the present Russian ballet season is exceptionally brilliant. The whole of the huge opera house is taken up by subscribers, and stray visitors have but a poor chance of securing a seat, even at extravagant prices.

First Night a Dress Parade.

On the important first nights the Opera represents a superb dress parade. I have never seen prettier gowns worn at a theatre, nor more splendid jewels. And it is specially interesting to realize that colored hair—that is to say, pink, blue, or green—has suddenly disappeared from the ranks of fashion.

On the opening night of the Russian Ballet I did not see a single "colored" coiffure in the house. Powder and patches seem to be holding their own bravely, but even "powder" is being pushed aside, very gently, by natural tinted hair.

In one of my recent articles I pointed out that the Queen has, unconsciously, had a great influence upon the Paris fashions of the present season. Every one is still talking about her regal appearance at the gala performance given at the Opera, and even those cynical Parisiennes who profess to find English fashions "very amusing" have had to admit that the Queen stood away from every other woman in the Opera House as something very special—and something infinitely attractive.

Royalty Clothes Itself Simply.

A night or two ago at the Ballets Russes we had a further example of royal fashions, exemplified by the Grand Duchess Vladimir of Russia and her daughter-in-law, the Grand Duchess Cyril. Probably, so far as mere clothes were concerned, they were the most simply dressed women in the house. Neither of them had a touch of powder or rouge on her face; neither was specially décolleté. And yet even without their magnificent jewels they would have attracted general attention, for they looked extraordinarily distinguished.

Hardly any "Futurist" gowns have made their appearance at the Ballets Russes—except on the stage. Quite suddenly we have gone back to pastel tints and—in this a marked degree—to the various shades of white. Embroideries in glittering paillettes and beads are again in favor with the leading dressmakers in the Rue de la Paix, and some of the more effective and costly evening gowns seem to be a mass of iridescent beads and long fringes.

So far as evening corsages are concerned I do not see very much change. They are still daringly décolleté, especially at the back; but the new wing-scarfs, composed of chiffon or cobweb lace, take away the bare appearance which was so much discussed a month or two ago. These delightful little scarfs were launched on the Parisian stage at the beginning of the present season, and from the first they "caught on."

Scarfs Veil Bare Shoulders.

Since they are absolutely transparent they cannot be regarded in the light of a mantle; nevertheless, they veil the shoulders and arms and lend whiteness to the skin. Now that sleeves—in the evening—are non-existent, and corsages cut down almost to the waist-line at the back, something in the shape of a transparent scarf-mantle is almost necessary—for any one who has left the flush of early youth behind. Some of these lace arrangements are quite long at the back and finished with a handsome jet tassel. They add height and dignity to the figure.

The Parisiennes still remain faithful to the filmy shoulder scarfs of flesh-pink tulle which were so popular last season. Some one has called these "beauty scarfs," and the name is an excellent one, for the light folds of tulle have the effect of making plump women look like goddesses and thin women deliciously plump.

Mme. Poiret's Coiffure.

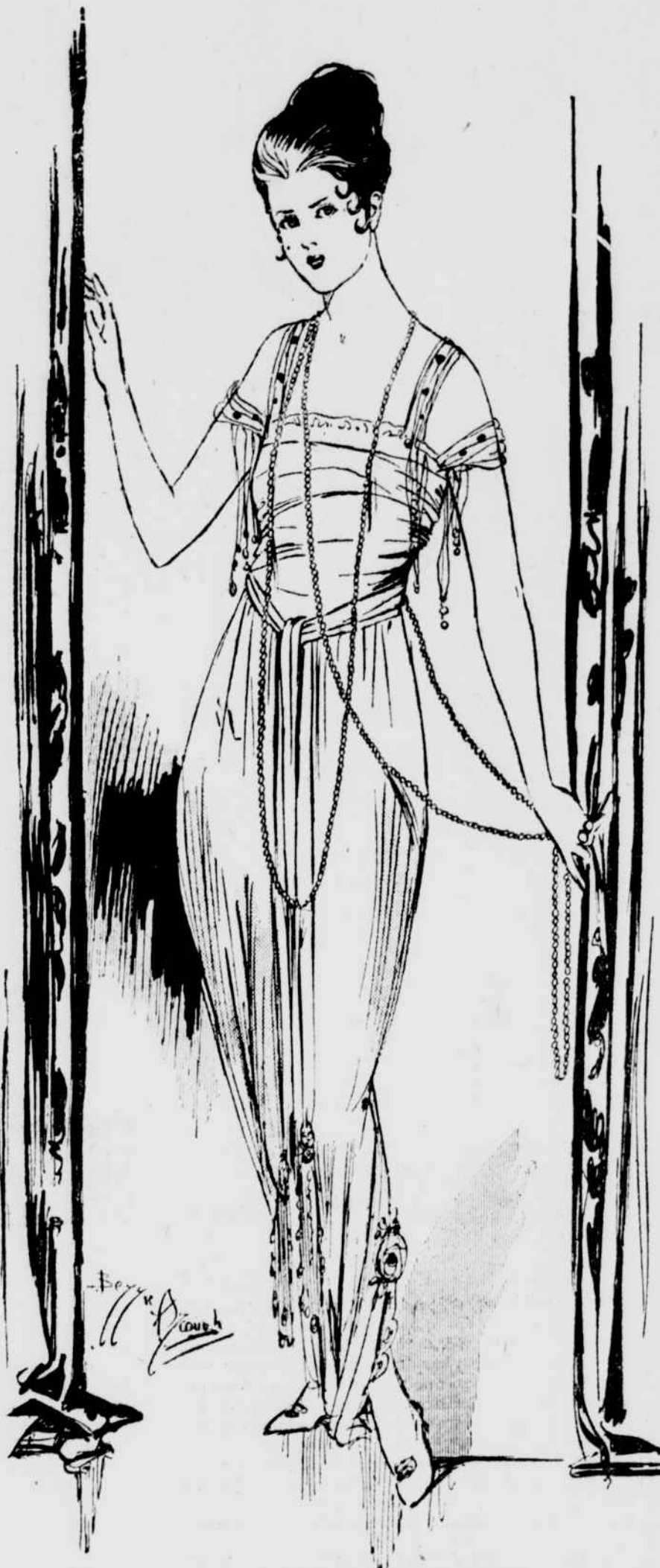
On the opening night of the Russian Ballet Mme. Paul Poiret appeared in a particularly attractive coiffure. Her dark hair was wound tightly round her dainty little head and then two bands of silver tissue were arranged in turban fashion. Near the front, a little to one side, curved black mounts were cleverly arranged.



EVENING GOWN OF SATIN, BEADS AND ROSES.



LONG STRANDS OF BEADS ADORN THIS EVENING DRESS.



EVENING GOWN OF SATIN, BEADS AND ROSES.

Among the sensational gowns seen in the foyer were two Persian costumes of quaint design. One of these dresses—the two models were almost identical in outline—was in pale blue gauze richly embroidered in pearls and silver. There was a trouser-skirt partly covered by a transparent dress with a pointed train, and the corsage looked like the dalmatics worn by priests. The other dress was similar, in pale pink, and the women who exploited them were always surrounded by an interested group.

The Subtle Trouser-Skirt.

Some of the new trouser-skirts are very subtle. It is almost impossible, even on close inspection, to realize that they are really "trouser" at all.

A friend of mine recently ordered a smart race gown from a chosen model. She—as she thought—studied the details of the costume carefully, and she was amazed, and not a little horrified, to find when the dress came home that the skirt was of the "divided" order. There was a very long pleated tunic, and the draperies of the skirt were so skilfully arranged that even in walking the "trouser" was not revealed; nevertheless it existed.

This particular skirt is becoming a great favorite with the Parisiennes. They say—perhaps with reason—that it gives the desired clinging effect without confining the lower limbs.

This model was of a rich shade of ultramarine blue taffeta and the "trouser-skirt" was bordered with a narrow pleated frill. The long tunic was gathered and finished off with a frill on the hips.

Then the smart little coatee was made of chalk-white satin and nished with ball buttons in ultramarine blue enamel. One of the most prominent dressmakers in the Rue de la Paix is making a specialty of these white satin and white cloth coatees to be worn with navy blue or black taffeta skirts. They are eminently attractive and picturesque when accompanied by a fringed sash of the Directoire order.

Striped Algerian Silk Is Favorite Sash.

In Paris the favorite sash for a costume of this kind is that made of striped Algerian silk, with bead fringes in the crude colors shown in the stripes. I have also seen effective sashes made of Shantung in two colors—for example, navy blue lined with tomato red, or Egyptian blue lined with cyclamen pink. Fringes made of tiny porcelain beads are used on these sashes.

On the Bois I saw a very novel summer model for afternoon wear. The material of this dress was lemon-yellow striped gabardine. The quaint coatee was sleeveless and the blouse underneath was in jade-green chiffon. Artistic embroideries in jade-green silk and beads ap-



HAIR ENCIRCLED WITH HAT BAND.

peared on the coatee and the loose sash was in dull green silk.

The written description of this costume sounds rather "greenery-gallery," but in reality the model was exquisite. Lemon-yellow is one of the most popular colors of the season, and it is being freely combined with various shades of green and also with electric, Lanacret and Nattier blues.

The Paris tailors are making wonderfully attractive race costumes in magpie effects just now. Black and white checked materials and also black taffetas combined with chalk white crêpe cloth, and black and white striped ribbon, the latter taking the form of a picturesque sash. The dernier cri is a magpie costume relieved with a single touch of a very vivid color—a tango-orange wing in the hat, for example, or an immense laque de garance pink rose weighing down the flat brim of one of the new sailor hats in black straw.

Magpie Combinations for the Races.

Black and white checks are still very fashionable, but the favorite magpie combination is black taffeta, white taffeta and white cloth with a slightly rough surface. I have seen a successful costume of this order which was distinctly 1880 in outline. The skirt was covered with pleated flounces, black and white taffeta alternating; then there was a semi-tight coatee in chalk-white whipcord which opened over a smart waistcoat made of white piqué. This waistcoat was fashioned in Directoire style and finished with ball buttons in paste and jet.

The toque to be worn with the costume was of the Scotch-cap outline in rough black straw; at the right side there were two thin, very high, quills in a brilliant shade of japonica pink.

Some of the new flounced dresses in black taffeta are accompanied by quaint coatees in printed silk. Many of these coatees are lined with white Indian muslin, the collars and revers being of the same soft material and covered with hand embroidery. These printed silks show conventional designs on bright-hued backgrounds. A charming little coatee, which had tails at the back, was made of cherry-red charmeuse with bold designs in tête de nègre, japonica pink and white. The harmony of color was admirable and the coatee was to be worn over a black taffeta skirt which was flounced from waist to hem.

The newest waistcoats are those made of white piqué with full sleeves of white muslin and Directoire collars in the same material. The buttons on these waistcoats are always a notable feature. In some cases they are little balls set with paste, but the correct thing is the button which matches or harmonizes with the leading color of the costume. It is a very subtle and effective idea to make the buttons repeat the strong note of color shown in the hat or toque.

Flat-Brimmed Hats a Refreshing Revival.

I think almost all women and girls will be glad to hear that flat-brimmed hats of moderate size are coming into fashion again. This is a hat which may almost be said to be universally becoming; the real sailor shape, with a wide brim and rather flat crown.

In Paris these hats are rapidly coming into the front row in the race of fashion. They are very simply trimmed: with a cluster of large wings or with several long quills of contrasting colors; or again with a couple of large roses set in black satin leaves. I am happy to be able to say that varnished straws and waxed ribbons are going out of fashion. This was from first to last an inartistic mode and quite meaningless.

Rock-Crystal Jewelry.

The charm of new jewelled ornaments knows no abatement despite the prolonged reign of the pearl necklace and its many substitutes in other gems and stones. It is not surprising that the short throatlet and the long string of pearls exercise a potent sway over feminine taste; one marvels rather that its influence ever dwindles.

Just at present there are no signs of a diminishing vogue, and with the sleeveless evening dress positive ropes are worn, as well as shoulder straps for the corsage's support.

A couple of tiny arrows piercing the edge of the hat brim and holding a veil in its place made a decorative as well as a useful appearance on a smart black hat seen last week. The arrows, which were set with diamonds, twinkled radiantly on the sombre background.

White jewelry, of special significance in times of mourning, has a recruit in rock crystal ornaments, set some with diamonds and other pieces with amethysts and different stones. Slabs and mounds of the crystal beautifully carved with classical figures make chain-plaques, brooches, links, neck choker slides, wristlet and belt buckles.

They are adapted also to the adornment of the ankle strap, which in its new form bracelets the ankle and holds the shoe on. Here we have an adaptation of the black velvet choker or neckband, which is copied exactly for the ankles.



CHIFFON WING SCARF MARKS THIS GOWN AS NEW.